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ABSTRACT

The present and future roles of professional audiovisual media personnel are discussed in summaries of three addresses and five round-table discussions. The qualifications of a media professional are examined, along with in-school functions of media personnel, relationships among media personnel, professional ethics, and competencies requisite to the profession. The constraints of copyright on media center operations are also examined. A report on the definition of a "profession" is appended. (SK)

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FINAL REPORT

ILLINOIS AUDIOVISUAL ASSOCIATION LEADERSHIP CONFERENCE

ALLERTON HOUSE
UNIVERSITY OF ILLINOIS
MONTICELLO, ILLINOIS

AUGUST 12-16, 1974

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DIMENSIONS: IN BECOMING A TRUE MEDIA PROFESSIONAL

BY

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Since leadership roles in education are in a constant state of fluctuation, it is imperative that media professionals take an in-depth look at the pivotal roles occupied by them in education environments today. Each of us needs to literally be alive with a sense of mission for the constituents with whom we work and serve. We must spark and generate enthusiasm among students, faculty and community people. Our efforts must penetrate the very roots of curriculum planning because this is the foundation of the education mission.

As media professionals -- enthusiasm, vigor and determination are important elements in how we work with people, processes and things. In this role, the media specialist must instigate change, be a doer, seek advice from all constituents and provide leadership. President John F. Kennedy summarized these characteristics in his inaugural challenge (1960) to the American people:

> ... "ask not what your country can do for you; ask what you can do for your country" ...

It isn't what the media field can do for you the professional but what can you do for media as an instructional tool? As professionals let us be spurred with the task to give and promote media as a viable instructional tool within the educational environment. In accomplishing this goal, we should incite change among our constituents by assisting them in diagnosing, prescribing and evaluating media requirements for effetive teaching strategies.

Success in the above effort is measured by how we rally support from students, faculty, administrators and community people for the cause of curriculum upgrading. Immersed in this mission of change, James D. Finn pointed out to school media personnel attending a summer institute (1967) at the University of Southern California that:

> ... "as media professionals we are faced with certain problems. We live in a time of technological revolution. If you're at all sensitive, you're a little scared, you're a little excited, and a little determined. Times such as these are tough for all of you personally but you have to continually retread yourselves. As far as our profession is concerned, we have to generate--we have to constantly fill the educational vacuum with ideas" ...

By combining elements of change with an understanding of reality, media specialists will find that it is easier to apply workable instructional alternatives to future planning. Since education is an ongoing process, no media professional should be content with merely worshipping change, rather involvement with change must be the goal. Thus media specialists should seriously examine their image from time to time in order to gain an inward prospective on how they measure up.

First - look at your public relations I.Q.. Do you actively seek support from individuals in the educational community regarding your services? As a professional do you act as a supportive arm for your administrators in preparing media software for use in selling a budget

proposal or presenting a new approach to curriculum? Do you operate with a relaxed comfortable attitude so that individuals feel free to relate and interact with you? Is an open door policy maintained so that students and faculty relate, discuss, compare and analyze information contained in the media center through a self discovery approach?

Second - do you elicit input from others, then make a concerted effort to apply this input in a curriculum problem area? Is your hand on the pulse beat of the educational environment? What type of a sounding board do you use in order to obtain the feelings of others? Do you utilize the services of a media center advisory group? Are individuals from various segments of your educational community represented within these groups?

Third - a media center needs to be a place of action. Do the clientele you serve as a professional know how to get in touch with you and keep in touch with the services you render? Are provisions made for numerous in-service clinics or workshops to fit the specific needs of student, faculty or community groups? In-service training should be ongoing throughout the year and in addition to group-type sessions, this training should be organized in small group clusters or even individualized.

Fourth - how effectively do you utilize available resources? Do you draw upon the talents of people in the educational environment such as students, community individuals and faculty members who have a particular skill? Are you available as a resource person for student, faculty or community groups?

Fifth - what is your commitment to media services as a profession? How do you keep abreast with new innovations within the field of media? Are you an active participator in constructively critiquing your organization? Do you push for sound media credential requirements on state and national levels? Is a sincere effort made to inform students, faculty and community individuals of new media materials? In line with this reasoning a professional browsing area should be maintained in the media center where faculty members can review journals, research articles and resource books.

Sixth - media professionals should include research within curriculum program planning. Educational activities such as micro/peer teaching and experimental/control group treatments can lead to instructional improvement within the educational environment.

Seventh - a check list instrument should be developed to investigate the adequacy of hardware and software collections and instructional media services. No evaluation scheme is meant to be a one-shot activity, rather it should be dependable and continuous throughout each year.

Media professionals who combine curriculum, communications and technology with a comprehensive program of services for their educational environments are in ideal positions to assume a larger role for improved instructional content and classroom teaching methods. Not only should

media specialists be able to supplement and inject life in programs already underway, but they should be the true educational leader to effect change. They should be able to analyze instructional needs and prescribe instructional designs for various learning activities spread across the entire curriculum.

"Copyright and the Media Professional"

by

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An Address at the

1974 Illinois Audiovisual Association Leadership Conference

Allerton House
Monticello, Illinois
August 13, 1974

With the advent of new technology, sophisticated storage and retrieval systems, media centers have the ability to disseminate information and knowledge that would have amazed and gratified educators of the past. This may be a mixed blessing if one vital issue is not resolved--that of copyright protection and user rights.

Perhaps a copyright discussion needs as its starting point the historical basis of copyright. Copyright goes back to the common law era--to England actually--but our own Constitution has a provision which states, (Article I, Section 8, Clause 8), "Congress shall have the power to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discovery."

In 1909, Congress passed the Copyright Law now in effect. Technology has come a long way since 1909--court decisions have amended and interpreted the law to try and accommodate the new technology--however, it has been apparent for years that there is need to revise the law.

In the middle 1950's Congress commissioned the copyright office to prepare a study on the needs and issues of copyright revision. Since that time the Congress has attempted to enact legislation which would not only meet the needs of today but also cover situations not yet envisioned. It is still trying. The House passed its version of the copyright revision in the late 1960's. The Senate Judiciary Committee has just reported its long awaited set of amendments to the 1909 Copyright Law.

What are the rights of the copyright holder?

Under Section 1 of the Copyright Law the copyright owner has the exclusive right to: "Print, reprint, publish, copy and vend the copyrighted work." The Copyright Law also grants the exclusive right to make other versions of the copyrighted work, including abridgments, arrangements, dramatizations, adaptations and translations.

How can you tell if something is copyrighted?

The first step is to look for the legal notice on the work itself. This consists of a © or the word "copyright" or "copr.", followed by a date and the name of the copyright holder. If there is no notice, the work probably has not been copyrighted.

This is the copyright statement found on EBEC materials:

"Copyright. © 1974 Encyclopaedia Britannica Educational Corporation. Copyright and all rights of reproduction including television are reserved"

In addition to this on all of our materials you will find this statement:

"This work may not be transmitted by television or other devices or processes nor copied, recast, transformed or adapted in any manner, in whole or in part without a license. For information regarding a license, write Encyclopaedia Britannica Educational Corporation, Chicago, Illinois 60611."

While all of this seems to make things pretty clear, Walker Publishing in a book called "Toolshed" felt the need to resort to more sophisticated statements regarding their constitutional right to copyrights: "We have gone to considerable difficulty and expense to assemble a staff of necromancers, sorcerers, shamans, conjurers and lawyers to visit nettlesome and mystifying discomforts on any nimny who endeavors to reproduce or transmit this book in any form or by any means, electronic or mechanical, including information storage and retrieval systems, without permission from the publisher. Watch yourself."

What is the duration of copyright?

Copyright exists for a period of 28 years from the year of initial publication and in the 28th year the copyright holder may renew his copyright for an additonal 28 years, a total of 56 years. However, the period has been extended automatically by Congress pending the new Copyright Law, so that any copyright that would have expired after September 19, 1962, may still be protected.

The one aspect of the Copyright Law that affects most educators is that of fair use. Fair use actually is not part of the law. It is a judicial doctrine. Although the new Copyright Law would for the first time enact fair use into the law.

What is fair use? There are four aspects of fair use:

1. "The purpose and character of the work."

2. "Nature of the copyrighted work."

3. "The amount and substantiality of the portion used in relation to the copyrighted work."

4. "The effect of the use upon the potential market for or value of the work."

All four of these requirements must be met before one could consider reproduction of a copyrighted item in part or whole fair use. Because "Fair Use" has been defined on a case-by-case basis, there is no exhaustive set of criteria for deciding what is fair use and what is infringement. There are however, some guidelines.

1. The purpose and character of the work. Reproduction of copyrighted material can be justified as fair use for purposes of classroom teaching under certain conditions and if the other three guidelines below are met. Such must be nonprofit. The doctrine would apply to a teacher who acting on his own, makes one or more copies for classroom use. If the copies are made by the institution or the school system, the use probably can not qualify as fair use. Basically, the "Fair Use" exception is valid for a single copy of part of a work.

2. The nature of the copyrighted work. Fair use probably would allow copying a news article but would not allow the reproduction of a workbook meant to be used in the same course. Note, too, that it is more difficult to justify duplication of materials that may be easily purchased from the copyright holder.

3. The amount and substantiality of the portion used in relation to the copyrighted work. One might justify copying a paragraph or even a page from a book, but copying the whole book surely constitutes infringement.

4. The effect of the use upon the potential market for or value of the work. This is probably the most important of the criteria. There is a clear constitutional mandate to protect the economic feasibility of creativity. Under present interpretations, loss of the sale of one published copy would be sufficient to make the doctrine of fair use non-applicable.

Why are producers and publishers so concerned with copyright?

What difference do a few copies make to an industry as big as the educational complex. The educational complex is not as large as what you may think. For the purpose of this discussion let us limit ourselves to AV software in general and 16 mm films in particular.

Let's for a moment look at the economics of 16mm film production. Let us assume that an average film costs $20,000 to produce (which, by the way, with inflation may be a little low) and is sold for $200.00. About 65% of that $200.00 pays for printing cost, distribution, preview prints and normal overhead, the 35% pays off the production cost. In this example production cost would be recouped with the sale of 285 prints. Not bad you say, only 285 prints, before a producer makes a profit. Ah, but, it will take two and one half to three and one half years before 285 prints are sold. Furthermore, the average film will only sell between 500 to 800 prints during its life time. The 35% profit is what goes back into film production and new productions are the life blood of the film industry. Now for a moment, let's examine that new film production money--if a film sells only 500 prints the new film production money gain from that film is $15,050.00, not enough to make one new film. If the film sells 800 prints the new production money would amount to $36,050. Now that's more like it. The problem is, it could take four to ten years to recoup this $36,050.

Most producers count on a number of purchasers who buy not just one print, but from two to ten or more. Also, after a few years many users will replace a print that has worn out. If a producer loses these sales he is in trouble.

With the advent of the video cassette the loss to the producer of multiple copy and replacement prints could become a reality. The net result of this loss of income to the producer could have three possible effects, none of which from the producer's standpoint is very enticing.

1. The cost of the film could be raised to make up the loss. (This would further limit the number of school systems who could acquire films.)

2. Production costs could be cut. (This would limit the quality.)

3. The producer would simply go out of business.

From an educational standpoint the copying of 16mm films has some great advantages:

1. It has been proven many times over, the closer the user is to the materials the better the utilization.

2. The money that is spent on multiple copies and replacement prints could be better utilized in acquiring additional films.

3. With individualized instruction becoming a reality the need for additional copies of films becomes imperative.

The problem facing educators and producers is twofold:

1. How can schools have the duplicate materials they need at a cost they can afford without breaking the law?

2. How can producers supply the educators the duplicated materials they need at a cost educators can afford and stay in business?

One of the possible answers to this dilemma seems to be a licensing agreement between the producer and the user. Each producer and/or distributor has a licensing policy of his own.

Such policies range from prices that are so high that they are for all practical purposes saying they will not license the user to those who actively attempt to work out a plan that both the user and producer can live with. I am happy to say that the company I work for, Encyclopaedia Britannica Educational Corporation, has a number of very workable plans. But, rather than get into another discussion that could last the

remainder of the morning, let me ask you to see me later or drop me a note if you are interested in knowing more about the Encyclopaedia Britannica Educational Corporation licensing plans.

By now you may be asking yourself, what does all of the copyright business have to do with the Third Annual Leadership Conference. Well, as you all know, the topic of this conference is Professionalism. Whether you like it or not the media person is on a day to day basis the one who has to make a decision as to whether or not a piece of material can or cannot be copied legally. The easy way and often the way to be popular with your staff is to copy even though you know or suspect that it is illegal. The hard way is to say "no" when you know it is illegal and to take the time to see if you can get permission when you are unsure. You may be very surprised at the few times you are refused if you ask. The professional way, in my estimation, is the latter.

While today there are a great many gray areas in the concept of fair use, maybe the best advice comes from Joseph McDonald in his article, "Non-Infringing Use": "Take not from others to such an extent and in such a manner that you would be resentful if they took from you."

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"The Media Professional in the Year 2000"

by

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An Address at the

1974 Illinois Audiovisual Association Leadership Conference

Allerton House
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August 13, 1974

Looking into the future of the educational institutions and the role of the media professional is a difficult task in these times of rapidly changing patterns of instruction. The topic of my talk that was carefully selected by your Co-Chairmen is "The Media Professional in the Year 2000." I was hoping for 2001, but they asked me to stay at 2000.

My comments will center on changes in higher education since this is the area in which I work, but I'm sure that you will be able to draw parallels in elementary and secondary education. We will begin with some general trends in education that will influence the growth and progress of educational media. Some major examples of mediated instruction will be cited not only in the United States but in other nations. A detailed look at England's Open University and a mediated science course at the University of Illinois at Chicago Circle will follow. Finally, I shall give you my thoughts on future trends in the media field.

The Random House Dictionary defines education as: "The act or process of imparting or acquiring general knowledge, developing the powers of reasoning and judgment, and generally of preparing oneself or others intellectually for mature life...., The development of the special and general abilities of the mind (learning to know)." I like this definition because it includes the two important aspects of education--teaching and learning. The media professional is or should be concerned with both aspects; however, most of our efforts have centered on the improvement of the teaching process by providing instructional assistance and resource services to faculty. This definition is particularly important since it also stresses the ability in finding ways to know that must be developed in the learner. The cultivation and refinement of these abilities should be an increasing interest of the media professional.

In our look into the future it is sometimes helpful to look back at the past and note some major trends or revolutions in education. Eric Ashby has defined four revolutions in education. The first was that the task of education shifted, in part, from parent to teachers and from the home to the school. This revolution may be reversing itself in the future but is presently the prevalent condition. The second was the "adoption of the written word as a tool of education." Verbal means of presentation were used by the teacher prior to this point almost entirely in the lecture mode of instruction. The third was the invention of printing and the subsequent wide availability of the written word in books. In this we can see how the recorded knowledge of man could be preserved and shared in the printed word of man. The words and ideas could now be duplicated many fold and distributed to a great portion of the world. The fourth and most noteworthy for the media field was signified by the developments in the area of electronics marked by those involving radio, television, tape recorder and the computer. This revolution, which I feel we are just entering, not only allows the sharing of printed, aural, and visual information, but faster and more efficient means of duplication and distribution are possible in these electronic formats.

Let us examine some examples of mediated instructional systems used in other nations. These large-scale endeavors illustrate the use of media in very comprehensive learning environments. Sweden's Television-Radio University makes combined use of electronic media, live teachers, and printed materials providing 166 hours of instruction per year to 12,000 schools. We can note here that there is not total reliance on any one particular mediaform for this instructional system. In the U.S.A. during the fifties and sixties the "chalk and talk" or "talking face" type of instructional television did much to dampen interest in this type of instruction. Particularly damaging was the effect on the students that were given this complete diet of programming. Another example of a successful, mediated system is the University of the Air in Japan that broadcasts programs via radio and television every day of the week. A basic curriculum is offered in the humanities, natural science, social science, and technology. We can note here a stretching of the usual five day period for instruction and the fact that large, foundation level courses are taught via media. West Germany's Tele-College combines television broadcasts, group instruction and written studies at home. This follows a pattern similar to the Open University of Great Britain.

I would like now to take a more detailed look at England's Open University since its institutional design and teaching pattern holds great promise for the role of the media professional. In the booklet What is the Open University? A Brief Explanation, Michael Neil indicates that the students must be twenty-one years of age or older to enroll. To obtain an "ordinary" B.A. degree, a student must complete six course credits and eight course credits for the "honors" degree. Each course calls for about twelve hours of home study per week for nine months. The pace is usually at the rate of two courses per year. The Open University (O.U.) enrolled approximately 25,000 students in its first year of operation which was in 1971. In 1973 the total number of students taking coursework was 37,000. The institutional design assisted by mediated instruction has allowed The O.U. to handle this astounding growth. The primary teaching resources are:

1. Postal packages of home study materials.

2. Nationwide radio and television programs utilizing the BBC 2 for TV

3. Local Study Centers

4. Short residential summer schools.

There are three significant points that can be seen in this instructional system. The first is that the teaching via television (BBC 2), film, and radio are integral rather than add-on parts of the instruction. The second is that the O.U. proved that teaching can be done at a distance. The third and very significant is the successful application of the course team concept in curriculum development. Who are the members of a course team? The individuals making up the course team are: faculty academics--subject matter specialists not only on The O.U. faculty, but also drawn from other institutions, BBC radio and television producers, instructional technologists, editors, a course assistant or coordinator, and administrative assistant. A salient point in their work is that the curriculum and syllabus of the course are planned and decided by the team as a whole and not by individuals.

In the United States we have seen some significant strides forward in the last few years in national educational communications. The Public Broadcasting Act of 1967 formed the Corporation for Public Broadcasting. Now 75% of the American people can receive a public broadcast signal. This is a powerful instructional tool. There is greater expansion of broadcast channels via cable, ITFS, and CATV. Many institutions are moving forward on continuing education making learners throughout life. The national success with Sesame Street and the Electric Company may give rise to a Sesame Street for adults or the development of a televised national curriculum for basic education. The future should also see the re-discovery of radio, particularly the development of FM radio broadcasting. The national educational broadcasters are emphasizing the need to develop strong local stations throughout the country. Needless to say these stations may be asking media professionals at educational institutions to provide good programs for public consumption. The instructional efforts will then be directly extended into the general populace.

The Carnegie Commission on Higher Education in its 1972 publication, The Fourth Revolution: Instructional Technology in Higher Education states that "although traditional institutions may employ the new technologies for 10 to 20 percent of their instruction by the year 2000, extramural education may use them for up to 80 percent of their instruction." If this prediction holds true then an area of great potential for mediated instruction and work of the media professional is the extramural sector of education. This commission also estimated that the new electronic technology will be generally in use from 1970 to 2010 for research while it is generally being introduced in the 1970's for administrative tasks. Libraries in the 1970's will see a period of experimentation and development with general introduction in the 1980's and be generally in use from 1990 on. The area of instruction is now in a period of experimentation and development in the use of electronic technology and will continue so through the 1980's with general introduction in the 1990's and general use at the year 2000 and beyond. What we see here is a slower and more costly adoption of electronic technology for teaching-learning applications. While instructional technologists have felt that adoption would come swiftly after the experimental and developmental phases, the teaching faculty see a slower, more deliberate timetable for general adoption of these modes of instruction.

An area of exciting technological application is the use of computers in education. Comstock made a survey and found the following areas where computers are presently being used:

1. Computer science instruction and data processing
2. Student problem solving and research
3. Tutorial
4. Simulations, demonstrations, and gaming
5. Teacher's aids

In this survey of responding institutions the following percentages were given for computer uses: 68%-Data processing, 50%-teacher's aids, 45%-research, and 10%-tutorial use. In the future the instructional applications should increase giving a higher percentage of tutorial and demonstration use as well as gaming and simulation.

If we look at costs and productivity as they apply to media, there are several comments that I would like to share with you. In the past we have dealt with faculty services on a one-at-a-time basis. The interested faculty member was developed into a good client and efforts were concentrated in improving that person's instruction on an individual basis. While this is important and helpful to that individual faculty member, when that person leaves the institution all that development work has gone down the drain. There is left a void that the media person must again begin to fill or move on to a new client. If the effort were directed at an entire department or group of faculty, the loss of one member would not have this devastating effect. This is why I feel the concept of course teams, once adopted, will give continuity and greater permanence to these developmental media efforts. The team will also provide greater visibility and diffusion of mediated instruction by involving more faculty in the development process.

The word productivity is being heard more often in educational circles today. It is a logical outgrowth of the accountability concept and an increasing concern of educational administrators. Technology can extend the productivity of the instructor, just as the performing artists increase their productivity through films, recordings, or videotapes. The electronic media allow the instructor to duplicate and distribute the best teaching performances for high student access to the instructional messages. Productivity is also increased at the student end of the instruction by reducing the time required in learning the specified modules of information. Lower educational costs and greater productivity can be realized in a number of ways. By sharing high quality instructional programs, institutions will be able to break the "not made here" syndrome and benefit by the development work done at other institutions. By extending the time when instruction is available, institutions will be able to attract students that might otherwise not attend. This has the added possibility of clustering the times when direct or live teaching occurs so that in these times of energy conservation, schools may very well opt to concentrate the live instruction for three longer teaching days with the remaining two or three spent via mediated group or self-instruction exercises. The media professionals should be particularly alert for this emerging trend since it may provide a very fruitful area for their ingenuity.

The developmental costs are admittedly high, but schools should provide for released faculty time for development efforts. The long range benefits from this practice vastly outweigh any short term gains by traditional assignment. It also demonstrates an administrative commitment to instructional innovation. These forward-thinking models are instructional incentives to faculty. By reducing the time required

by students to learn the educational material, a benefit can be realized in terms of productivity. By utilizing instructional technology to its maximum, increased productivity can be realized in reducing the per student cost of mediated programs.

Taking a specific example of a development effort, the Chemistry Department in the University of Illinois at Chicago Circle saw that the freshman course sequence had a high rate of attrition and the department was thus losing a large number of potential majors in this discipline. There was a departmental administrative commitment to revise the course sequence and to provide a method of retaining a greater portion of the entering Freshmen throughout the first year. Recognizing that students enter an urban university with widely divergent backgrounds, the Chemistry Department sought to establish a mediated introductory freshman course basing the teaching-learning elements on the mastery model with the following components:

1. Pre-testing
2. Large group lecture introduction
3. Self-paced instruction via videocassette programs
4. Individual help at tutor assistance center
5. Computer-generated unit tests
6. Test scoring and evaluation
7. Course may be repeated if unfinished (this option is available)

This revision was developed by a faculty team of Professors Liu, Jamison, and Kotin with assistance from the Office of Instructional Resource Development. A television producer-director was assigned to work with this faculty team and technical assistance was provided by closed circuit television technicians. The goal for the mediated part of the instruction was the production of high quality color videotapes illustrating chemistry laboratory procedures, apparatus, and experiments. An existing laboratory was transformed into a television studio having control room, slide-film chain, two color cameras, color videotape recorder, and several videocassette playback units. The student performance in the experimental course showed a high rate of retention and a remarkably high level of performance. Their subsequent performance in the Freshman Chemistry course sequence was at a level statistically significant above the students taking the regular chemistry sequence. This is one example of a course team working with media professionals on the improvement of a major university course.

The future media centers may be placed in three groups. Institutional centers will continue to stress the use of local equipment and local production will be reinforced. Regional and district centers will continue to form and provide centralized resources connected to local, institutional units. There may be the initiation of national cooperative centers serving

large geographical areas linked by high speed transmission lines to form a national network.

What are the overall future trends in the media field? My list would include these seven:

1. Greater emphasis on software development
2. Instructional development gains recognition
3. Increased concern for transferability or exportability of learning modules
4. Finding deeper insights into learning theory and its application to technology
5. Adoption of refined evaluation instruments
6. Reduced hardware costs by miniaturization
7. Local production reinforced

Given these future trends, the future roles for the new professionals in media may be separated into four categories: The first is the Instructional Designer that will have knowledge of learning theory, curriculum, and the application of media to solve instructional problems. This role would also call for competency in learning evaluation. How much do you know about learning theory? Have you been following developments in educational psychology that impact on student performance and assessment? If you find this area fascinating you may be an Instructional Designer of the future. There will continue the need for the second role, that of the Media Production Expert. Educational institutions, industrial organizations and governmental agencies will continue to need a person who can create effective learning messages. If the trend of reinforced local production materializes, the demand for this professional will be sustained. What must be carefully guarded against is the degeneration of this role to a purely technical level of competency. The production function should continue to retain the vital aspects of pre-planning, consultation, production skills and post-production services.

The dichotomy that exists or may exist between media or audiovisual personnel and librarians will fade away if we look at the third role of a media professional; namely, the Media Information Specialist. The skills of the librarian are well suited with some modification to this role. This professional will deal with the identification, location, classification, and utilization of information already in existence. The Media Production Expert will be creating new elements or complete programs while this role will be concerned with the research skills in finding previous works and the orderly access to information in a variety of formats. The fourth role is that of the Instructional Computation Specialist having skills in the storage and retrieval of data through automated systems. Backgrounds in data processing,

information science and computer applications will benefit the professional in this role. While I see these four specialties emerging in the future there will still be the need for a composite of all these, particularly in smaller units and that role is the Media Generalist. While this remains a viable, all encompassing role I do not see the need for as many of these individuals as future roles are created. The titles of all these roles may generally be known as Instructional Technologists in the future.

I have appreciated sharing these ideas and predictions with you and although many will not specifically relate to your immediate roles you may find some new insights and directions for your future efforts. If these trends develop the media professional will continue to be a partner in this vast altruistic enterprise we call education.

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Competencies of the Media Professional

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COMPETENCIES OF THE MEDIA PROFESSIONAL

A media professional deals "... with modes of communication including print and audiovisual forms and their accompanying technologies." (Sara Krentzman Srygley, "The Making of New School Media Specialists--From the Library Point of View," Audiovisual Instruction, XIV (Jan., 1969) 15.) The committee has been concerned with the media professional within the educational system including elementary, secondary and higher education, the public library and special areas such as medicine and business.

On the following pages, general competencies for the media professional are listed in a hierarchy. Each general category is described in terms of specific sub-areas. The completed taxonomy of competency areas will be applied as a framework which reflects the influences of academic training, legal requirements and job demands.

HIERARCHY OF COMPETENCY AREAS FOR THE MEDIA PROFESSIONAL

I. Managing Media

- A. Philosophy
- B. Organization and Planning
  - 1. Policies
  - 2. Procedures
  - 3. Budgets
  - 4. Physical areas
- C. Personnel
  - 1. Strategies
  - 2. Task definitions
  - 3. Employment
    - a. Selection
    - b. Retention
    - c. Separation
  - 4. Supervision

D. Legal Considerations

1. Laws and Regulations

a. Local

b. State

c. National

2. Institutional policies

3. External funding

E. Internal and External Relationships

1. Internal

a. Client relationships

b. Administration relationships

c. Peer relationships

d. Subordinate relationships

2. External (Public relations)

a. Community

b. Accrediting agencies

c. Professional organizations

F. Evaluation and Revision

II. Developing Media

A. Research Methodology

B. Design of Learning Systems

1. Learning theory

2. Instructional development

3. Delivery modes

4. Physical logistics

C. Production

1. Knowledge of skills

2. Techniques

3. Organization of physical areas

4. Equipment selection

5. Supplies selection

D. Evaluation and Revision

III. Providing Media Resources

A. Selection

1. Reference

2. Acquisition

B. Cataloging and Classification

C. Instruction and Curriculum

D. Utilization

E. Support Services

1. Maintenance

2. Scheduling

3. Systems for dissemination

F. Evaluation and Revision

RATIONALE FOR HIERARCHY ARRANGEMENT

There are three general principles behind the organization of the hierarchy of competency areas. These principles are arrangement of value, progression and listing. The major divisions labeled as Managing Media, Developing Media and Providing Media are arranged in a value hierarchy.

The main sub-headings under two of the major divisions are arranged in a hierarchy of progression. There is an exception for the main sub-headings for the third major division, Providing Media Resources, where an un-ordered listing was used. Finally, the remaining arabic sub-headings are descriptive listings.

Managing Media has the highest competency value. Managing Media extends its influence into the Developing Media and Providing Media competencies. However, Developing Media and Providing Media would have little influence over Managing Media. Specifically, the job specialists in developing and providing would have difficulty in successfully filling the role of media manager.

Developing Media is a slightly higher value than providing resources because of the natural progression of developing and then providing resources. These hierarchies are closely related in value of competencies with development given a higher rank in the sequence.

Within the first level of Managing Media, the main headings A through F are arranged in a progression of movement from broad concepts to daily concerns. Sub-areas under Organization and Planning, Legal Considerations and Internal and External Relationships represent un-ordered descriptive lists. An exception occurs in the sub-areas under Personnel where the categories indicate a sequence of events beginning with strategies and ending with supervision of persons in specific job assignments.

In level two, Developing Media, the main headings A through D were ordered to represent a progression with the base as Research Methodology. This base is used in the design of learning systems which may require production and culminates in Evaluation and Revision of the entire level of Developing Media. Sub-areas 1 through 4 under Design of Learning Systems reflect a sequence of considerations for the media professional. A starting point for this sequence is learning theory with final consideration given to the physical logistics of implementation. Likewise, in the sub-areas 1 through 5 under Production, a similar sequence of considerations is listed.

Sub-headings A through E included in level three, Providing Media Resources, were established on an un-ordered descriptive list. The following narrative is an expansion of the hierarchy of the competency areas for the media professional.

Managing Media

In the management of media as in all areas of administration, the professional must have a clear and applicable philosophy of management. Many schools of thought exist and may be combined to form a personal philosophy for the individual professional. The selection of a humanistic or of a classical framework would determine the professional's approach to the areas of organization, planning and personnel as well as influencing the choices available under Legal Considerations and Internal and External Relationships. In choosing a philosophy, as in all of the other categories, the professional must constantly evaluate and revise his decisions. This aspect of evaluation and revision is a necessary and universal element. As the media professional organizes and plans, determinations must be

made which set policies from which evolve procedures. The professional must be familiar with budget planning and controls, such as Planned Programmed Budget Systems and Program Evaluation Review Technique, and be able to assign and plan physical spaces and select equipment and furnishings.

Another important aspect of management is that of personnel direction. Strategies can evolve from the professional's philosophy of management and may include working within interpersonal relations, promoting team work, applying techniques of group dynamics and methods of resolving personnel conflicts. Then tasks should be defined and the employment process begun. The media professional should exhibit competencies in interviewing to facilitate employee selection. Once the individual is hired, the professional must be capable of making decisions affecting the employee's retention. Considerations here include promotions and demotions, benefits, salary scales and hours, to name only the obvious. Finally, the problem of the separation of an employee may arise. In some cases immediate dismissal is still possible. But in these days of civil service, unions and tenure, the process of separation can be very complex and time consuming, and the media professional as a manager must be able to cope with whatever situation arises. In supervising personnel, the professional may be able to guide and control and thereby avoid the areas of conflict which can lead to the problems of separation.

The media professional should also be competent in dealing with laws and regulations as determined by local, state and national agencies. One must be ever aware of his own institution's policies and formulate compatible policies within that institutional framework. In this day of diminishing funds, the professional should be conversant with grants, titles and other sources of additional external funding.

Internal and External Relationships may exert strong influences on the success of the professional and of his operation. The internal relationships to be considered include the omnipresent client (student, patron), relationships with the professional's superiors, peers and subordinates. External relationships begin with the client as represented in the community as a whole and also encompass accrediting agencies which may set standards and guidelines for institutions desiring accreditation or wishing to qualify for special funding. Professional organizations may also exert pressures for standards and guidelines, as well as providing an opportunity for the media professional to develop through formal and informal interaction with others in the profession.

In concluding the area of media management, it should be reiterated that evaluation and revision is necessary and beneficial in the continued progress of the media professional and his profession.

Developing Media

Level two of the hierarchy deals with the competencies that are needed in the development of media. This area has been divided into Research Methodology, Design of Learning Systems, Production, and the ongoing Evaluation and Revision of the above.

Research Methodology encompasses the proper methods being used in the actual research and the understanding of these methods by the research reader. In this way both actual research and use of the research will be upgraded.

In the Design of Learning Systems, it is felt that knowledge is needed initially in the area of learning theory. From that knowledge base, the media professional moves to instructional development which is the understanding and application of the system and its parts. Knowledge of the ingredients in the system and how the system functions as a whole must be established before starting to design a learning situation within this system.

The next concern is the production of the media. It is felt that initially a basic knowledge of the skills for production is needed. The operation of a VTR, movie camera or the making of a transparency are examples of production skills. In the hierarchy, techniques refer to the manipulation of these skills to produce the appropriate materials to fit the needs. By having the knowledge of skills and techniques, one is then capable of either producing materials or evaluating someone else's materials. At this stage a knowledge of the organization of a physical area is needed. This could range from the organization of the darkroom to the setting up of a television production set. It is necessary to know how to organize for efficiency and quality. This organization will facilitate selection of equipment from the standpoint of general needs. Compatible supplies will be selected to be used with the equipment according to specific needs.

Evaluation and revision of all the above must be constantly ongoing so that the development of media maintains a high level of quality.

Providing Media Resources

The third level of competency, Providing Media Resources, includes selection, cataloging and classification, instruction and curriculum, utilization, support services and evaluation.

Selection is the first level in the hierarchy and is important in terms of reference and acquisition. Reference refers to helping clientele find the materials which will meet their needs. Acquisition refers to obtaining materials from publishers and producers.

Cataloging and Classification is the second level in the hierarchy. This does not limit classification to Dewey or Library of Congress. However, some organization is needed so the other competencies can be fulfilled. This is a professional task requiring training.

Instruction and Curriculum is the third level in the hierarchy of competencies in Providing Media Resources. The media professional must be competent in the kind of instruction and the curriculum that is carried on where one serves. This competency is desired so the media professional can fill the needs of those clients he serves.

Utilization is the fourth competency level. Perhaps the crux of the media professional's job is to help clients utilize resources to get the fullest benefits of those resources. Utilization should be emphasized as an important competency for the media professional.

The competency of support services is a low level in the hierarchy of Providing Media Resources. Support services are subdivided as maintenance of materials and equipment, scheduling of materials and equipment and a system of dissemination of materials and equipment.

As in all other areas of this taxonomy the Media Professional must continually evaluate and, if needed, revise resources.

Conclusion

In conclusion, the hierarchy of competencies for the media professional reflects the diversity of backgrounds required for the media specialist as well as the generalist. Within the confines of academic training, degrees of expected competency vary between institutions, but some consensus has been demonstrated in general course requirements for the generalist as a media professional. Within the hierarchy, some level of competency will be provided through course work for the generalist in each of the three major categories, while the specialist may concentrate his academic training to achieve a higher level of competency in more specific subareas of Developing Media and/or Providing Media Resources.

Legal requirements in terms of certification influence competency expectations for the media professional in the formalized instructional setting. However, even though such certification bases cannot guarantee levels of competency, they do provide minimal guidelines of academic training and/or experience expected for holding specific jobs within the jurisdictional confines of the governing body. It is recognized that widespread differences exist in certification requirements from state to state. This tends to support the view that legal definitions of competencies provide us with a working base and function as one of the influences to be incorporated into competency considerations.

In efforts to construct the framework for determining competency requirements, the third and most influencing factor is job demands. The functions and roles of the media professional as determined in his job description will provide the final specification for required competencies. Such competencies may or may not call for legal certification. Job demands may require competencies which run the gamut from general to specific academic training and necessary work experiences. The final conceptualization of competencies for the media professional is established at this level.

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Professional Media Relationships and Ethics

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PROFESSIONAL MEDIA RELATIONSHIPS AND ETHICS

Definition of Terms

The following terms are defined as they relate to this committee report.

1. Educational Community: The people involved in the learning environment, such as students, faculty, administrators, parents and all interested citizens.

2. Ethics: Those laws of society, pre-stated policies of the governing bodies and personal convictions.

3. Governing Board: The highest governing body of the educational institution.

4. Immediate Supervisor: Person or persons to whom the media professional is responsible, i.e. principals, superintendents, assistant deans, etc.

5. Media Professional: Individual or individuals responsible for the media services of the institution.

Introduction

Often times the media professional is placed in the role of making policy decisions affecting various parts of the educational process. Policies must be made dealing with such areas as censorship, selection, copyright infringements and community relations, with regard to the educational community. The relationships of the media professional to the various segments of the educational community have broad ramifications. Professional ethics play an integral part in these relationships. One individual or group must ultimately accept the responsibility of policy making. The key is the interaction of ideas based on professional ethics and pre-stated policies of the governing board as well as the established laws of society. The media professional acts in different capacities in the educational hierarchy of decision making.

The level of the decision-making process varies with the scope of the problem and the range of the educational community involved. Because of the interaction process, three levels have been chosen to identify the problem-solving system.

Level I

Level I deals with media decisions necessitating input from a full range of the educational community. Because of the scope of such problems, the media professional must involve a higher level of authority. The problem along with recommendations should be submitted through channels to attain the proper level of authority. Examples of Level I problems

include censorship, copyright, residuals, etc. When the media professional is confronted by a student, teacher or member of the community with a problem such as censorship, a decision must be made as to how to attack or confront the problem.

If the problem does not reach the proper level of authority as outlined in Level I, the media professional reaches the ethical question as to whether he or she should act on the decision made or re-submit the problem to the higher level of authority. This must be decided on an individual basis (See Level I diagram).

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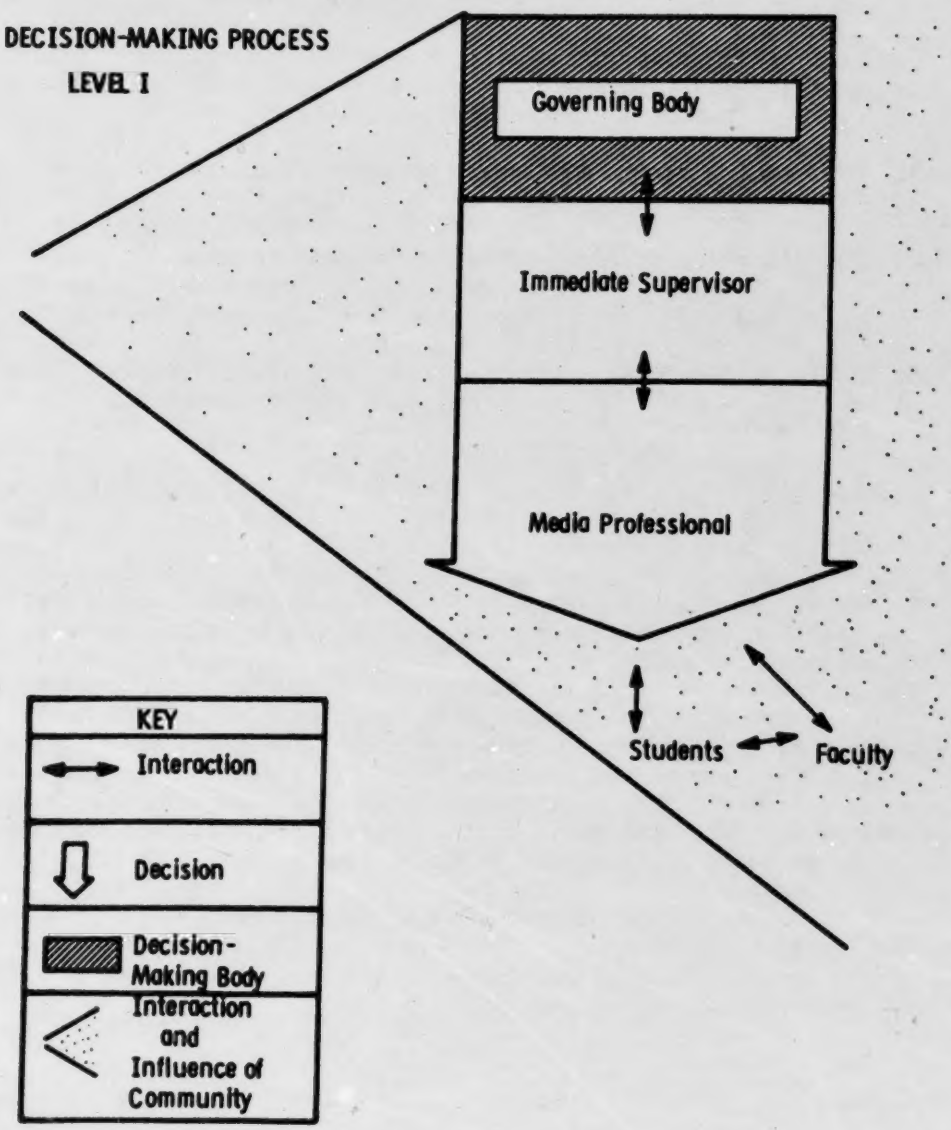

Level II

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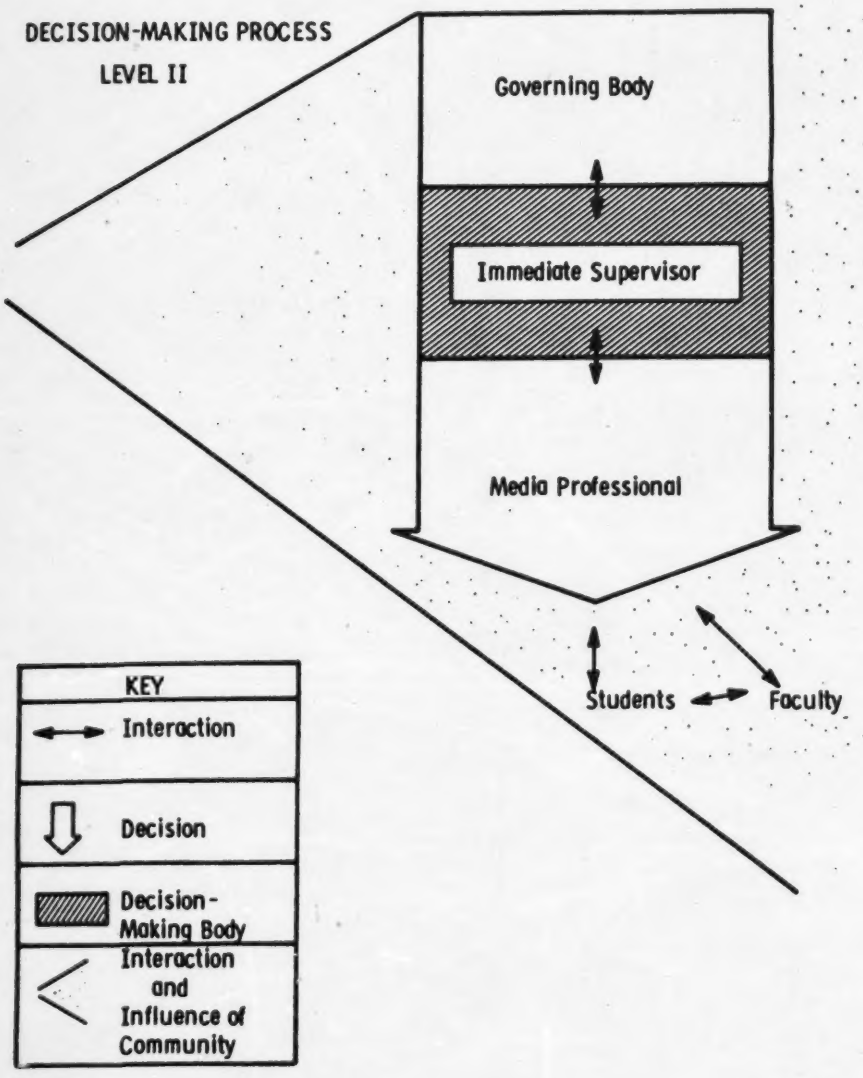
Level II deals with media decisions that affect other programs in the educational institution. Such decisions go to a level higher than the media professional, such as his immediate supervisior, but do not warrant the Level I decision. These decisions might include such problems as policy decisions of group utilization of media facilities, approval buying, departmental budget, inclusion in curriculum committees, etc.

Example: Decisions must be made to facilitate the maximum utilization of the center. This decision could involve denial of small groups of students their right to the fullest educational opportunities within the media center in order to provide the same opportunities to a larger group. Because this decision involves inter-departmental groups, the immediate supervisor must make the decision. The media professional must work in conjunction with his supervisor in making these decisions; however, the final decisions must lie with the supervisor (See Level II diagram).



Level III

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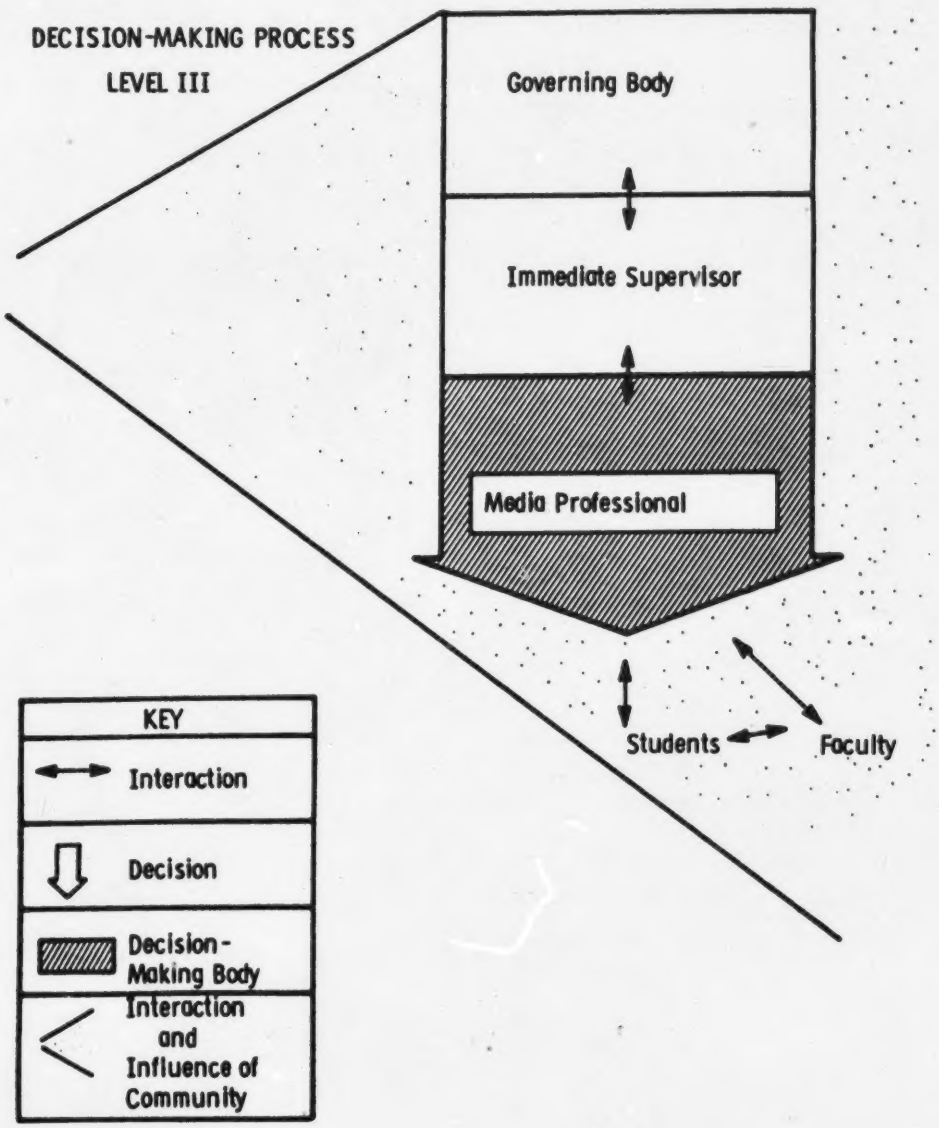
Level III is concerned with problems relating to the internal workings of the media center. These decisions may fall within the area of pre-stated policies or may call for the media professional to establish policies for problems which do not call for Level I or Level II decisions. Examples of Level III problems are selection of materials, distributor/buyer relationships and administration and supervision of supportive media staff.

Example: The media professional must make decisions as to the allocation of duties and responsibilities of his supportive staff. Personal relationships and individual personalities influence decisions. Such decisions involve the internal operations of the media center only; therefore, it is not necessary to involve higher authorities in the making of these decisions (See Level III diagram).



Discussion

The media professional plays a vital role in the educational community. Decisions made now will set precedents for future decision making. The decision-making process is a continual exchange of ideas and opinions. When decisions are made at a level higher than the media professional which he cannot ethically accept, he must decide on a course of action. He may continue an interaction of ideas throughout the educational community to resolve the problem. A decision may be carried to a higher level by an member of the educational community.

The media professional is often confronted with problems. The three decision-making levels presented in the preceeding pages may act as models in the decision-making process. These levels are not intended to be viewed as distinct entities. There are borderline problems. The prime concern of the media professional is to evaluate the scope of the problem and either make the decision or direct it to the appropriate level of authority.

The Role of the Media Professional in the School

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THE ROLE OF THE MEDIA PROFESSIONAL IN THE SCHOOL

Introduction

In dealing with the problem of conflicting assumptions concerning the role of the media professional in the school setting, the committee will consider a media professional as a professional who is engaged in "...all modes of communication, including print and audiovisual forms and their accompanying technologies." (Sara Krentzman Srygley, "The making of New School Media Specialist--From the Library Point of View." Audiovisual Instruction, XIV (Jan. 1969), 15-16.) It is also to be assumed that the role of a media professional is separate from the role of a technician or an aide. The following report will consider the roles and responsibilities of a media generalist with the understanding that a specialist would function in one or more of these roles.

The Media Professional as an Administrator

The role of a media professional as an administrator is characterized by several functions. As an administrator, the professional is involved in formulating a philosophy. The philosophy and goals of the community and board will influence the media professional's philosophy. On the basis of the established philosophy, the media professional will be responsible for defining and establishing goals and objectives for the media program, and in light of these goals, the professional will set policies which will permit these goals to be attained.

The media professional will function also as an organizer responsible for establishing procedures for services such as acquisition, cataloging, circulation, booking, production, etc.

Another important function characteristic of the administrative role is that of budgeting, an area involving information gathering, planning and evaluation. Further, the administrative role assumes the function of personnel management with its attendant problems of staff training and delegation of responsibility.

Additionally, the media professional in the role of administrator will continually function in the area of evaluation, constantly seeking ways to improve the efficiency of his organization in meeting the needs of the constituency being served.

Finally, the administrator is directly and indirectly involved in the public relations area. It should be realized that every personal contact made by a media professional has a real bearing on his professional role.

The Media Professional as a Teacher

Media professionals in the school assume a teacher's role in many ways. These professionals must deal with individuals, small groups and large groups. The people with whom the professionals deal may be students or faculty. Many schools have media professionals who offer formal library-skill classes, usually as part of the English curriculum, but which may be offered through any discipline. It is the media professional's responsibility to teach many skills in these sessions, including how to use the card catalog, general and special reference materials, location of various materials, and even basic rules which regulate use of materials, equipment, etc.

It is most beneficial and meaningful to the learner if these skills are taught in a practical rather than a theoretical way; that is, the learner should need to use these skills immediately in order to complete an assignment which requires the use of these materials. Otherwise, the skills and materials taught are often viewed as a valueless requirement. Skills must be built upon within a school unit, and formal instruction usually begins at grade 3 or 4 and must continue at each grade level according to student needs.

Another important teaching responsibility is to present information at a particular moment in a student's learning experience. The student may need specific information on how to use a particular reference source before its use has been taught in a formal situation. After some individual instruction, the student's assignment will be more easily completed. The media professional must be constantly alert to these individual needs, for some students (and faculty members) may hesitate to ask for instruction; particularly if the skills have already been taught in a formal situation. Some professional people feel that all skill building should be developed in this informal one-to-one basis, rather than using group instruction. The size of staff, limitations of time, and administrative decisions will govern each professional's decisions in these matters.

Skill competencies will only be achieved by the students if the media professional, working with the faculty and administration, can assure that much of the curriculum includes a pattern which requires use of media to complete fully the assignments. Long-range goals and much consultation will be needed to implement fully this idea, but each teacher can become a media professional's partner in this effort.

The teachers (unless already skilled in media use) will need in-service training in order to incorporate media in the curriculum. Here again, the media professional can assume a teaching role. Fullest utilization of media center materials will be insured, by making each faculty member aware of software and hardware uses and by suggesting varying ways to use the materials.

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The Media Professional as an Advisor

One very basic role is that of an advisor. This refers to the media professional's role in giving advice and suggestions to his constituencies. Particularly important in the schools is the guidance the professional can give to individual students or faculty members or to small groups concerning the appropriate reading, listening or viewing materials which would be helpful and applicable to their needs at the time. Whenever materials are needed which are not available in the school, the media professional can help to obtain these from other sources such as public library systems, film cooperatives and ERIC clearinghouses.

In this role of advisor, the media professional may serve as a resource person in a team-teaching effort. The professional should also be involved as a member of curriculum-development committees. The professional's purpose on such committees is twofold. First, the professional will obtain input from subject specialists which will allow him to give professional advice. This input will also help the professional administer the media program. This, in turn, will help achieve a sense of unity of direction within the learning environment. Secondly, the professional will make suggestions on how to involve media as an integral part of instruction.

The Media Professional as a Designer

The role of the designer incorporates the systems approach to instruction through a cooperative effort between students and/or faculty. This procedure is a written formalized step-by-step approach which includes these basic areas. First, the team must establish broad general goals concerning the subject area under consideration. The broad general goals may be further broken down into behavioral objectives covering the cognitive, affective and psychomotor domains. From these objectives a pre-test is formulated to obtain entry levels of the student. The results of this pre-test can help the teacher determine the starting point of the students. This might result in an elimination or an addition of objectives to meet the students' entry levels. In order for the students to meet these objectives, the team must consider some strategies. Examples of strategies include lecture, simulation-gaming, inquiry approach, etc. Grouping must then be considered by the team which would include small groups, large groups, individuals, etc. An element of time to reach the desired objectives must also be allowed. Space and environment must also be considered by the team. Various arrangements such as study carrels, conference rooms, desk arrangements, noise levels, lights, etc., can enhance or detract from the design. Once these elements are chosen, the team can better select the desired resources.

The selection of resources is a two-fold operation. The available materials should be in an easily accessible form for selection or preview. Up-to-date catalogs consisting of a wide range of producers should be at the finger tips of this educational team. If this approach does not fulfill the requirements of the designed instruction, the needed materials should be locally produced. The production center should be of a nature to insure quality, efficiency and sufficient materials to supplement the requirements as set up by the instructional team.

The above elements should always be in correlation with the desired outcome as based upon the objectives. A post-test is then made to provide for the team a means of performance evaluation of this instructional package. The instructional package is then tested with a small group, evaluated, changed and modified to obtain the highest degree of effectiveness. Satisfied with the outcome, the team would then implement the instructional package in the total class setting. Subsequent evaluation and possibly revision must be continued by the team in this setting to round out the total instructional package.

The Media Professional as a Researcher

Another basic role is that of the researcher who generates and tests knowledge related to learning resources and to the learner. In this area the media professional would be seeking, reading, analyzing and testing information and analyzing test results. In the most general sense this could mean that the media professional reviews the literature in order to help him decide the best procedures to follow in his situation, or the professional may collect and analyze usage data in questionnaires to determine the program's strengths and weaknesses. However, some media professionals will perform controlled experiments on their own or in conjunction with teams which relate to the area. Such teams could be drawn from sources outside the school environment, such as other educational institutions or the community in general. Results of such research will be made available to other professionals.

Constituencies and How They are Served

The media professional serves three basic constituencies which are students, faculty members and administrators. While realizing that other people may call upon media professionals for help, fullest attention must always be given to the three constituencies. The professional must remember that he has a responsibility to community members in school and non-school situations. This rapport can affect the professional person in the school situation.

Students

Media professionals must make available a learning environment in which the student can develop his reasoning skills and acquire information-seeking skills. Within this framework the student should also be encouraged to develop interpersonal relationships. Within this structure the media professional will make accessible such items as adequate materials, space in which to learn, and access to the professional instructive and guidance services of the media person.

Faculty

The media professional will make available to faculty the materials, services and facilities necessary for his job. Examples of services are assistance in developing curriculum design, assistance in selecting and/or producing materials and keeping faculty informed of new technologies and materials which may be used in their teaching.

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Administrators

A primary responsibility of the media professional to the administration is to keep the administrative team informed about all aspects of media's role in the total educational process so that any judgments or decisions made by the administration will be valid and useful to the education under its jurisdiction. Some of the information to be given to the administration could include budget information, statistics and research results, such as a summary of student attitudes toward the program. The media professional should also serve as a resource person to the administration.

The Evaluation Process

The process of evaluation is such an important part of the role of the media professional that it permeates every function in which the professional is involved.

As an administrator the media professional is constantly evaluating and re-evaluating within the organization to determine whether movement toward established goals is proceeding adequately and whether the procedures within the organization are being conducted efficiently.

In the role of a teacher, the professional is continuously evaluating the results of the instruction given to both students and faculty in an endeavor to create a more effective learning environment.

As an advisor it is equally essential that the media professional provide for effective feedback. This is necessary in order that the evaluation of advice and direction given by the professional can be carried out. This is necessary not only for the purpose of redirection, but also for the purpose of providing more effectively for the needs of the constituencies served.

As the media professional is involved in instructional design, evaluation is integral. It will be essential that the media professional provide methods whereby the effectiveness of instructional systems can be measured for the purpose of redesigning systems or parts of systems to more effectively meet the needs for which they were intended.

The Role of the Media Professional

Outside of the Curriculum

Gary Frazer

Phyllis Hale

Joyce Spencer

David Woodward

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ROLE OF THE MEDIA PROFESSIONAL OUTSIDE OF THE CURRICULUM

Definition of Terms

1. Community organizations: Churches, clubs and professional clubs within the community.

2. Compensation: Equivalent return of instructional materials, time, exchange of resources or monetary remuneration for services requested.

The educational process is a function within our society and exists to develop and to promote the interchange of ideas and goals according to the values of our society. The media professional is a primary link in this interchange and is involved in the transmission of ideas and activities within and without the educational process. Areas which may direct one's participation in this interchange are community involvement, participation in professional organizations, political awareness and public relations. In all four areas the media professional must examine community standards (both written and unwritten), the individual governing board policy, the departmental policy and the media center policy. All decisions must be made in accordance with these above policies, the attitudes and ethics of the media profession and the ethics of the media professional.

Community Involvement

The media professional can offer services to the community which are not related to the curriculum or extra-curricular activities. These services may be volunteered by the media professional to the community or requested by the community of the media professional. Services that may be volunteered by the media professional to the community can take these forms: library services, services to community organizations and public service agencies.

Library services volunteered to the community may take the form of opening the school media center to the public after school hours when there is no public library in the community. Interlibrary loans between the school media center and the public library (regional library included) may be offered as a possible service. Examples of materials include films, art prints, recordings, talking books, etc., which can be offered to the public.

Participation as a member or non-member in community organizations is another example of volunteer services. This may involve the media professional becoming the contact person between the community organization and the mass media. Another form may include the media professional as a consultant in mediated presentations and services. Types of service to these community organizations may include preparation of software such as slide-tape presentations, transparencies, photographs, etc.

The media professional may volunteer services to public service agencies such as police, fire, civil defense, health and family. In accordance with established school and other pertinent policies, the media professional may provide equipment on a loan basis or assist in the displaying and production of mediated materials which would extend the agencies' services to the community at large.

Since all of the above services are volunteered by the media professional, it is the decision of the media professional to determine the extent and length of services he can provide without endangering or encroaching on his duties as a media professional within the school setting. It is understood that the media professional will comply with all established school policies.

The services of the media professional as a consultant or production technician may be requested by the community. The decision to provide consultative or production services must be based on the following considerations:

1. Time.
2. Implications of the media professional's recommendations, such as accountability for the advice and how it may affect future decisions both on the media professional's part and the community's part.
3. Established community standards (both written and unwritten).
4. School policies and other related policies in regard to the hardware, software and production facilities.
5. Professional attitudes and ethics.
6. Personal ethics.
7. Cost of materials.
8. Labor.

After careful consideration of all these factors, the media professional as an individual can determine whether compensation is due or not due. In the event that compensation is due, the media professional will create either a verbal or written agreement. The contract will be agreed upon by both parties and will be binding upon both parties.

Participation in Professional Organizations

Through participation in one's professional organizations, a media professional can derive many benefits. Professional awareness and intellectual exchange (both verbal and non-verbal) of new technologies, theories and trends in the media field is provided through published research, publications (journals, newsletters, periodicals), workshops and conferences.

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Professional organizations also benefit from the media professional. Membership provides funds, ideas and an impetus for change in areas of curriculum, legislation, certification and accreditation. By providing support for the media professional's organization, one can actively participate in providing an impetus for change in the humanization of learning.

Political Awareness

There are three areas of political awareness concerning media and the broader field of education which a media professional encounters. They are at the local, state and federal levels. Acting as an individual in a political situation may have a negative influence in the role as a media professional. The individual may be more effective in participating within an established professional organization.

One of the first areas which must be considered on the local level is the regulatory board of the system which acts as a liaison between the community and the educational setting. Methods which can be used to relate with the board are:

1. Presentation of mediated instruction techniques within the educational setting.

2. Periodic conferences demonstrating and explaining new media and techniques.

3. Inviting board members to visit the facilities of the media center.

4. Assistance to board members in production of materials for presentation of board activities.

The community as a whole can be reached through mass media such as radio, cable TV, newspapers and local publications.

The regulatory process that determines the funding of many programs in the media profession is comprised of various state and federal legislation. There is a recognized need for the media professional to establish and foster avenues of communications with state and federal legislators who decide on the direction of this legislation.

The following techniques may be used to communicate with both the state and federal legislators as well as the Office of Public Instruction and agencies under HEW:

1. Active participation in lobbying.

2. Writing letters.

3. Petitioning.

4. Inviting legislators to attend workshops.

5. Phone calls.

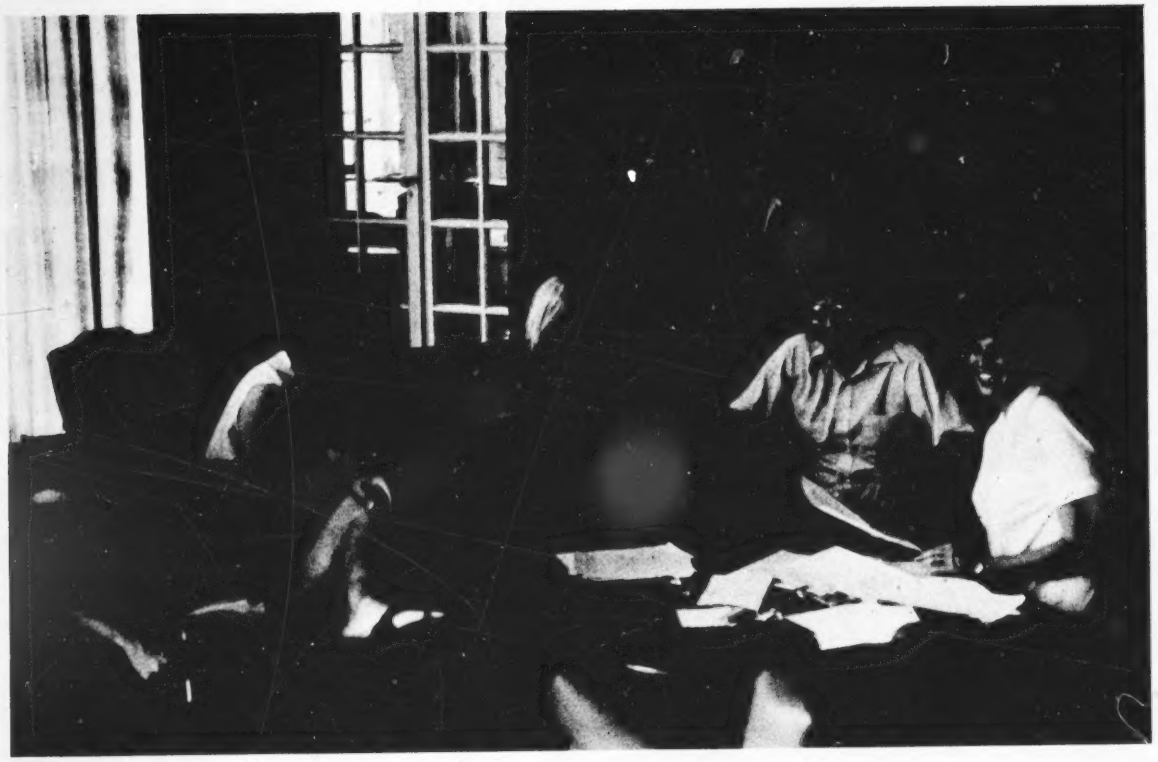
6. Disseminating information regarding ongoing or future legislation concerning media and the media professional.

Public Relations

Underlying the three areas dealt with in this report, political awareness, community involvement and participation in professional organizations, is public relations. The imparting of information to the local community is an important task of the media professional. If the media professional is to gain additional funding, to influence curriculum development and to ask for new legislation affecting the media profession, then the media professional must be held accountable through the public relations process. Budget accountability must be exhibited showing how the dollars have been spent in media programs, how curriculum has been expanded with the cooperation of faculty, administrators and the community, and how instructional innovations will give new directions to programs.

The Future of the Media Profession

Alan Bejcek
Barbara Christiansen
Dennis Danowski
Jeanie Luckey
Pat Meece



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THE FUTURE OF THE MEDIA PROFESSION

Introduction

The future of the media profession is moving toward a total instructional environment. This total instructional environment includes the interaction of time, materials, place and people.

Today some think of education in terms of a formal educational institution beginning with early childhood and extending through adolescence. This concept of education has and will continue to evolve into an open-entry open-exit, cradle-to-grave concept. The instructional environment will continue to become an integral part of everyday life.

As the media profession moves toward the future of a total instructional environment, the learning activity will include not only the formalized educational institution but also the recognition and utilization of the informal instructional environment. The instructional environment will include not only the print and nonprint materials of today; it will be expanded by all the resources which man is capable of tapping. Students will no longer be manipulated by current technology; they will be involved in the decision-making process which affects the interaction of technology, technologists and resources. Media specialists will not be limited to working with teachers alone but will work with the total community of change agents. Consequently, in order for the instructional environment to survive, the focal point will rely <u>with</u> the students, but more importantly <u>for</u> the students.

Media people within today's limited formalized educational environment are often the "changee" being manipulated by the more powerful change agents of politics, business, higher education and the community (See Figure 1). With the growth of technology and additional resources, media people will have the potential to become the "changer", influencing the philosophy and programs of the present day change agents (See Figure 2). The instructional technologists' role will encompass today's roles and the roles which evolve as they move toward a total instructional environment.

The instructional environment will be guided by a team of change agents and instructional technologists. These instructional technologists will include representatives of various disciplines who may interact with a specific instructional problem and situation. An instructional team might include a speech therapist, psychologist, instructional designer, subject matter specialist, methodologist and parents. Support for the student and the team will be provided by specialists, technicians and aides.

The media profession of today has evolved and will continue to evolve through stages of increased sophistication. These stages are separate, yet in a chronological continuum, with the media profession

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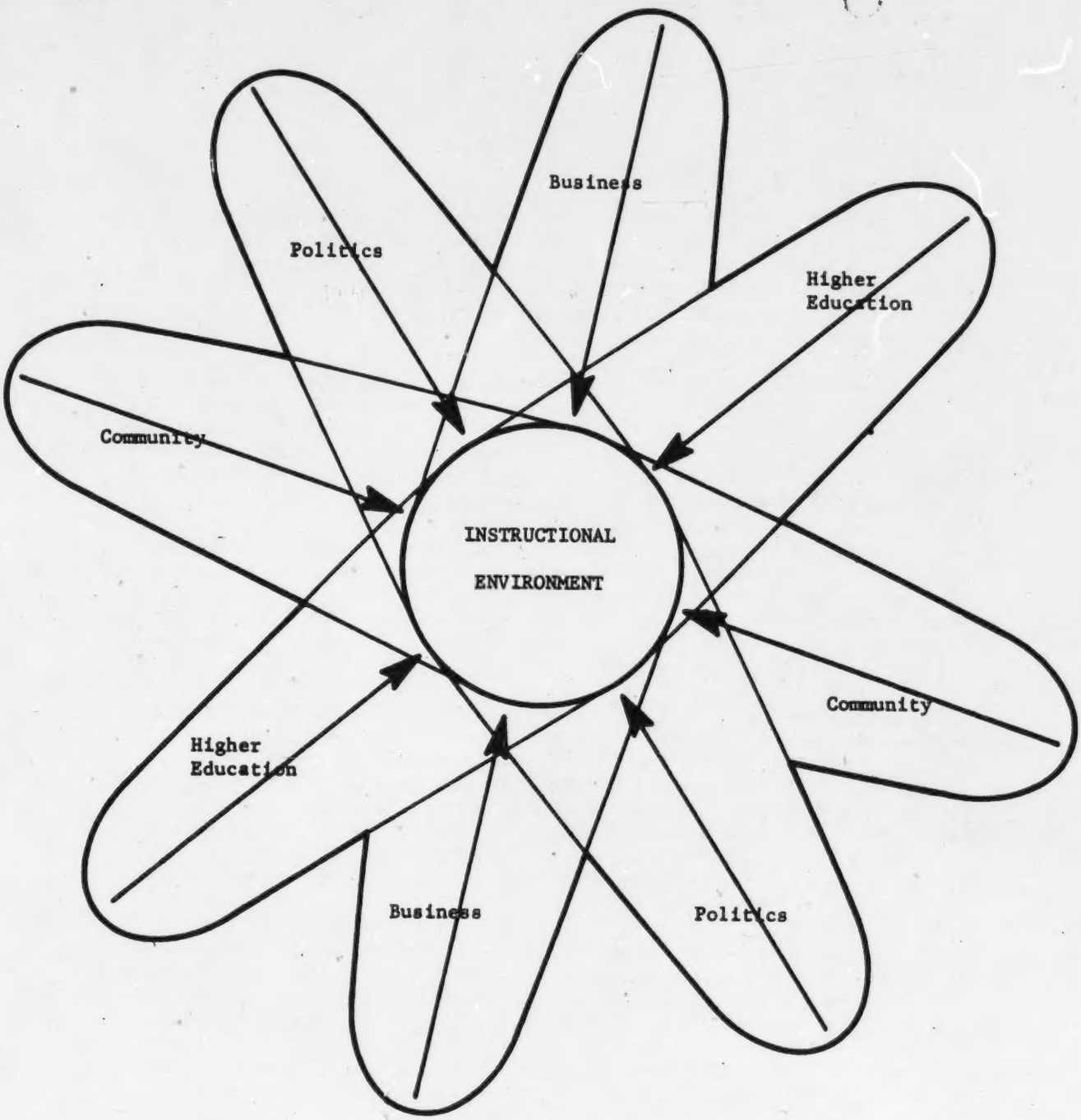
Figure 1

PRESENT CHANGE AGENTS



KEY

Direction of Interaction

Change Agent Realm

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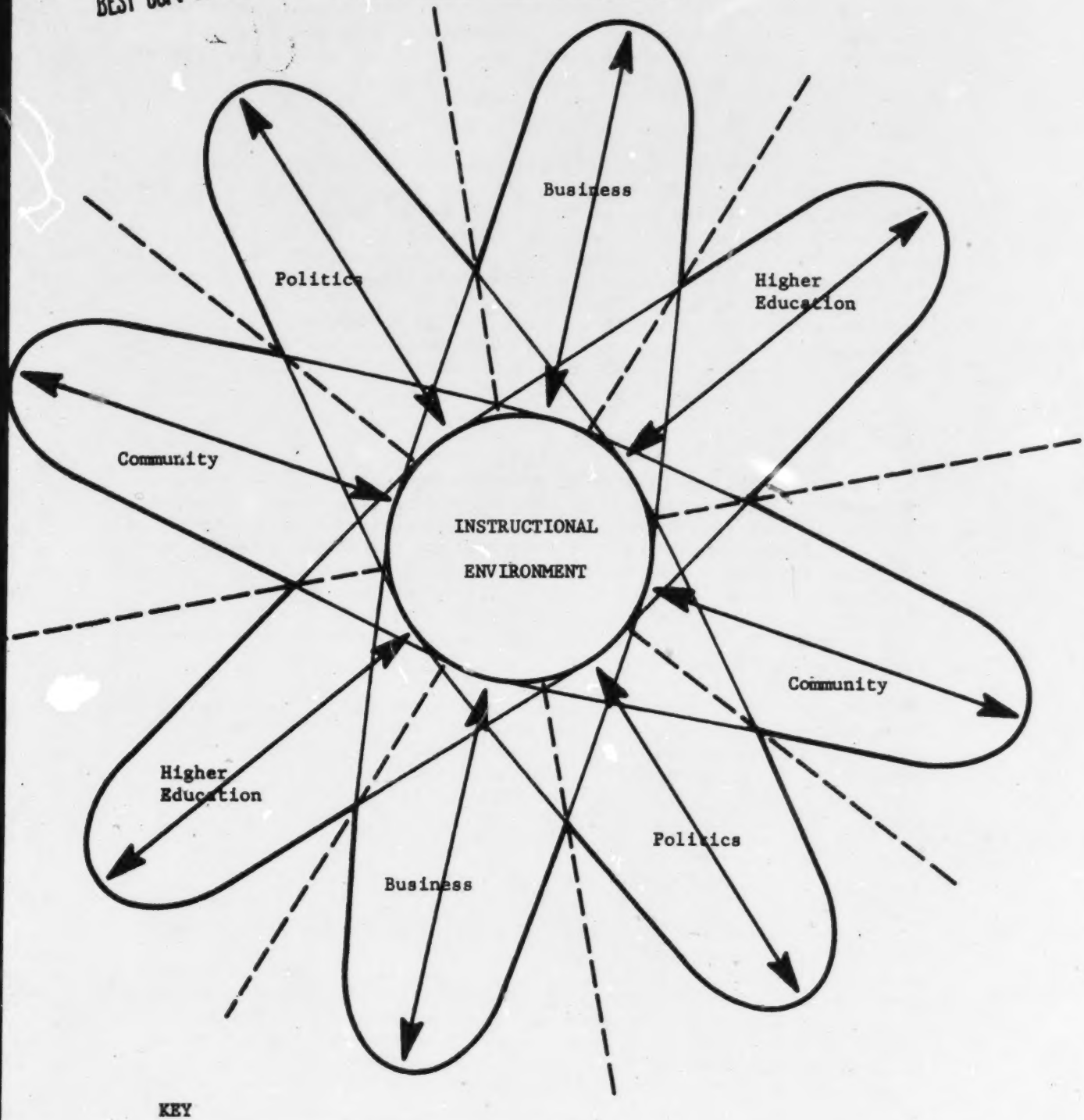
Figure 2

FUTURE CHANGE AGENT RELATIONSHIP



KEY

- Potential Unknown Changes and Developments
- Direction of Interactions
- Change Agent's Realm

becoming an effective change agent within the instructional environment. However, it must be recognized that these stages are dependent upon tomorrow's potential developments within technology and the change agents.

Stage I

Basically, Stage I was the development of professionalism and the expansion of its role in the instructional environment. Initially, the stage was characterized by the "hobbyist" and "mechanic" and their eagerness to provide basic services. These services can be described as "nuts and bolts". Media professionals were concerned with the operative rather than the cooperative. The library and the audiovisual components each operated on separate contingencies. Near the end of Stage I, the development of common interests in the library and audiovisual fields brought about the mergence of shared viewpoints concerning the future of the instructional environment forming the basis of Stage II.

Stage II

Stage II continued the development of the concept of the media profession. This stage with its continuously merging concerns of the library and audiovisual fields was also characterized by rapid technological developments resulting in a turbulent expenditure of time and energy. The stage can also be characterized by the term "bandwagoning". During this time, programs and technological innovation were utilized without thorough planning within the instructional environment resulting in misuse. Popularized closed circuit television, super 8 concept films and teaching machines are such examples.

As a result of tremendous waste of time, energy and resources through "bandwagoning", change agents have proposed that accountability become an essential part of the instructional environment. Thus accountability becomes the basis for Stage III. Although accountability is an initial basis for Stage III, its real impetus is in its resultant, instructional design.

Stage III

Instructional design is the media profession's answer to accountability, thus characterizing Stage III. Instructional design is a systematic approach to combine theory, subject matter and technology into a working, cohesive unit. The specialists in media and instructional design will work through individual design mechanisms and channel related resources into the proper perspectives. This will make the job of the media profession more defined, incorporating it into the core of the educational environment, thus giving it its true potential as a change agent.

Due to the potential power of being a change agent, real concern will develop during Stage III over the professionalism of the decision-making role. The degree of responsibility the media profession will assume in the decision-making role will determine the range of future alternatives available to the learners and media specialists.

The decision-making responsiblity must be recognized and applied during this stage in order for future viable instructional changes to occur. If the media profession fails to accept personal responsibility of the future implications of its decisions, it may find itself in a total technological environment, an environment in which the learner will have no choice, a pre-programed environment. If the profession accepts the personal responsibility for the future implications of its decisions, the profession may have viable alternatives to the completely technological instructional environment. Learners could still have the potential opportunity to choose their direction and their instructional environment. The decision-making responsiblities will mature in Stage IV.

Stage IV

These decision-making responsibilities will be carried out by the developing teams of instructional technologists. The instructional technologists' team concept will encompass a broad range of participants resulting from the interaction of learners and their instructional environment (See Figure 3). In this figure the focal point is the learner, toward and for whom instructional environment directs its attention. The instructional environment will muster all its resources, technologies, and personnel for the individual. The individual will also be able to draw from today's known instructional and environmental components (outside resources, technologies and technologists), and also from the potential unknowns of the future. This figure represents an individual's instructional environment. It is a fragment of the total instructional environment. The team of instructional technologists will analyze and arrange all instructional alternatives in such a manner that stimulation will come about for the learner. The learner has two options. One, he can react directly to the stimulation; or two, he can synthesize his own alternatives based on his own feedback with the instructional environment. Ideally, this individual learner's interaction with his instructional environment will be more desirable in that it will be able to perpetuate new alternatives for solving more potential unknowns of the future.

In the opposite direction, planning is done for the purpose of convenience and conservation of energy and resources. It could be conceivable that a small group of instructional technologists could mastermind a design for the ultimate control of the masses. Programming will be based upon generalities of the group needs, without concern for individual needs. As a dramatic example, the destiny of the child in the year 2500 would be pre-programmed. It is also conceivable that 35% of all newborns will be automatically programmed for blue collar work, 20% will be programmed for white collar work, etc., without concern for

Figure 3

THE INDIVIDUAL'S INSTRUCTIONAL ENVIRONMENT

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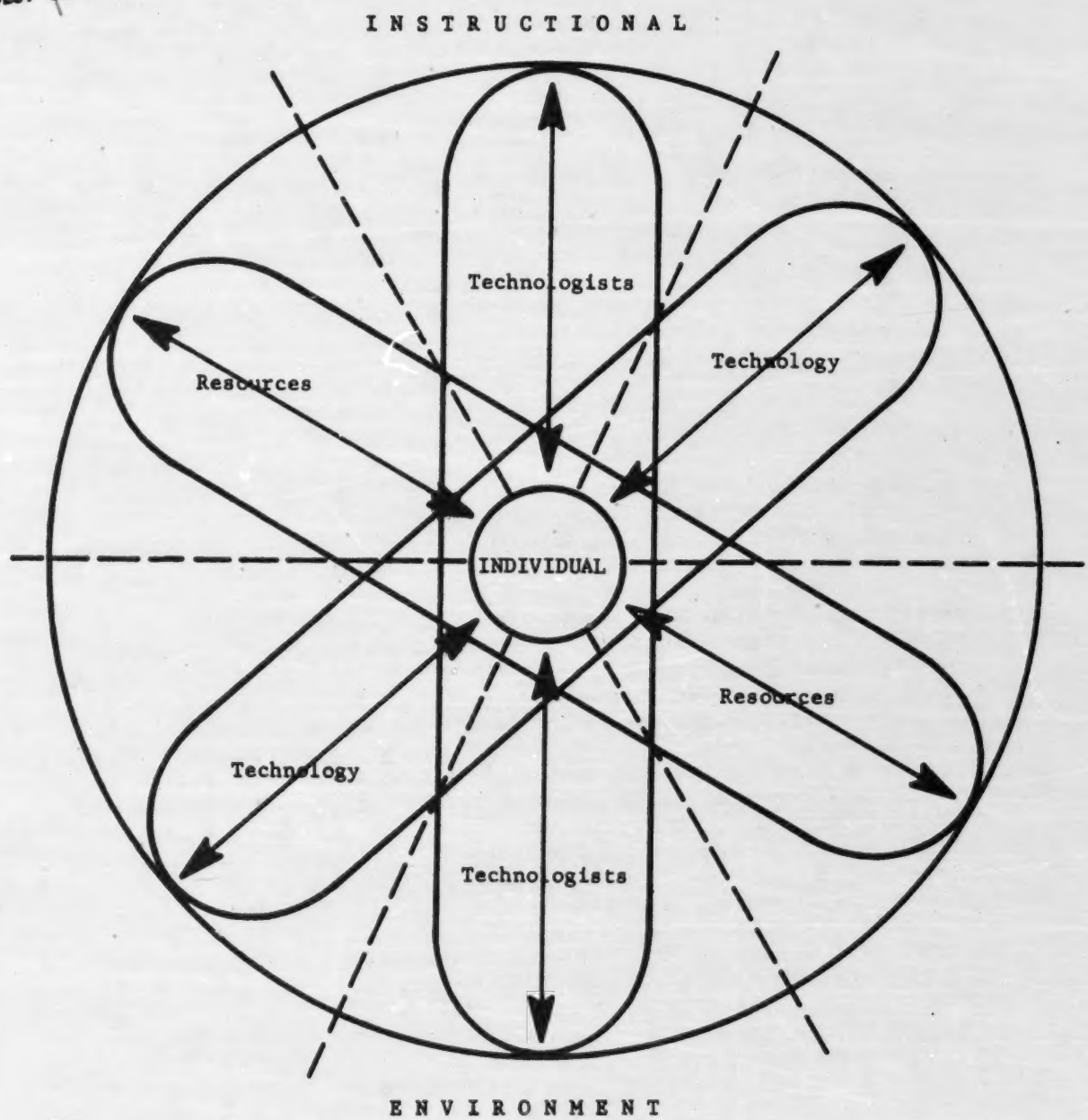

KEY

Realms of Instruction, Technology, Technologists

Direction of Interaction

Potential Unknown Changes and Developments

the individual to determine his own destiny. These alternatives might limit the creative potential of each programmed individual resulting in the inability to unlock the future.

Conclusion

The media profession could be on the cutting edge contributing to future changes. The roles of the media profession and the learners in the instructional environment will be determined not only by present and future decision making but also by technology and other change agents.

REPORT FROM THE DEFINITIONS COMMITTEE

The Definitions Committee was called into session to rule on the interpretation of a "profession." The agreed upon definition was:

> A profession has the characteristics of an intellectual technique, an application of that technique to the practical affairs of man, a period of long training necessary before entering the profession, an association of the members of the profession into a closely knit group with a high quality of communication between members, a series of standards to be used as guidelines, and continuing research in the profession.